

## BARRINGTON U. N. FESTIVAL



The two Japanese darlings, Toyoko Kitahata (left) and Mariko Akiyama (right) with Mr. Truman Chiles, of Barrington, Ill.

For the fifth year, the Barrington High School Square Dance Club, under the capable direction of Truman Chiles, presented their successful "United Nations Folk Festivals," which was held in the spacious gym of the new Barrington High School. The weather was miserably cold but gym was packed with people who came from surrounding communities and as far as Chicago. The program was the most interesting of its five years of existence.

The program was opened by a group of 40 high school youngsters from Elgin, who presented the American Indian "Eagle Dance." This number was taken from the Hiawatha pageant which is presented annually in Elgin. It was highly choreographed but very affective and true to the dance forms of the Red Man. Mr. Carl Parlaska is their capable director.

The Polish Mazur dancers from Milwaukee, under the direction of Alfred Sokolnicki, appeared in a gay presentation evolving around the song of "Umarl Maciek." It described the burial arrangements for "Maciek", and was the gayest, happiest funeral one ever saw even among Poles. Strenuous and virile Mazurs much "carrying on" expressed "something" on the occasion of Maciek's death who lay stretched out on the floor. We doubt whether Pole or non-Pole has knowledge of such robust merry making at funerals. But, it was a gay scene.

The French dancers from International House, under the direction of Vyts Beliajus, appeared in a group of six dances from various regions of France and French Canada. The dances are light, skippy, gay and short, sometimes too short, as in the case of "Le Beau De Gueste," the dance that inspired the Can-Can. "Garcon Volage" — a rapid French Harvest dance, was parti-

cularly well performed. The mens' dance from Bigorre, "Era Pelha Det Gat" (The Cat's Robe) in which men vie to see who can dance longest, evoked laughter and applause. Other dances of this group were; "The Saw from Lorraine", "La Boulangerie" from Poitou and a popular French-Canadian dance "Aupres de Ma Blonde."

Japan was represented by four little bunnies, adventurous and playful, who make rice cakes all day and romp around their happy jolly way. These tiny moppets, trained by the noted Uyeda sisters, as in the past, captured the hearts of the audience with their nonchalance and maturesness of performance. "Silver Wings", a modern Japanese dance reflecting the flight of an airplane, was beautifully performed by an elder group of kimono'd girls.

Club Metros appeared with a series of dances from various regions; "Hrichaniki" from Ukraine, a Choreographed "Zaporozhets" based on the Ukrainian sword dance, the "Accordion Serenade" — an ever clever Russian flirtatious dance and the "Bride of Fire" from Azerbaijan. All numbers were cleverly presented and beautifully executed.

The Negro chorus under the direction of Mr. Arthur Logan, who have appeared at this festival for the last three years, were once again a high-light group with their brilliant and natural harmonization. They rendered: "Hear Them Bells", "You Better Mind," "Down In Mobile", "Nobody Knows" and "Shortnin' Bread".

The Polish group appeared for a second time doing Goral (Mountaineer) dances. In this part, they were not up to their old standard. They were probably worn out from too much dancing at the "funeral."

The host group, the Barrington High School Dancers, presented a number of squares and couple dances. Their part of the program, due to the sameness of their material, was too long and they presented too many couple dances. They did make a beautiful picture, wholesome and handsome kids neatly garbed and fresh in appearance.

The Lithuanian Ateitis dancers came on with the Suktute (Turner) from Prienai, an attractive number of various patterns. The men's Rod Dance (Mikita) was danced by four agile lads. "Lenciūgėlis," a dance by one man and four girls tells the story of the man flirting with four young ladies and wanting to be the beau of all four ends by getting none. The fast harvest dance "Kubilas" (The Tub) and the fascinating "Grand Mili" dance were the other contributions of the Lithuanian dancers who well earn the enviable reputation of being the finest ethnic group in the city.

Club Metros appeared again with "Yula," a Moldavian dance, which is no doubt, their best number. The Byelo-Russian flirtatious dance "The Rivals" danced by two men and one woman plus their clever accordionist Vasya Leonchik, was especially well danced and received. The group closed with a Russian Polyanka. On the whole, the Club Metros dancers were more relaxed and danced even better than at their own Civic Opera House concert, tho even there they were beyond criticism, but here they were good plus relaxed.

We were amazed to see a surprising large amount of VILITES who braved the "gosh-awful" weather to see the festival, which was well worth all obstacles and unpleasantness. Many thanks are due to the efforts of Mr. Truman Chiles and the Barrington High School as well as the various groups and their leaders. All deserve a well earned round of applause.

Zereni



CALIFORNIA TURNING LITHUANIAN

EXHIBITION GROUP OF CHANG'S INTERNATIONAL FOLK DANCERS IN LITHUANIAN COSTUME. NOT A DROP OF LITH BLOOD IN ANY OF THEM. A FEW YEARS AGO THEY PROBABLY NEVER HEARD OF LITHUANIANS AND DIDN'T EVEN KNOW HOW TO PRONOUNCE THAT WORD, NOW, JUST LOOK AT THEM. (Foto by Romaine)

Over nine-hundred spectators viewed the 5th annual presentation of international folk dances held at the San Francisco Museum of Art, on the evenings of March 3rd and 10th.

Dances of over 24 nations were presented, in full costume, by representative folk dance and ethnic groups of the San Francisco Bay Area, and by one group from Southern California, the International Dance Circle, of Los Angeles. All groups were members of the Folk Dance Federation of California, who sponsored the exhibition.

The dances varied in content from an ancient Aztec dance from Mexico, to presented were the "Malūnēlis" of Lithuania; the "Salakot", "Tinikling", and "Moro Ceremonial Dance" from the Filipino Islands; the "Argyle Broadswords" and "Highland Fling" from Scotland. Poland was represented by "Zbojnicki" and a wedding ceremony depicting typical dances and folk customs of that country. From Japan came a "Fisherman's Dance" and a "Spring Rain" folk dance. France, Portugal, Yugoslavia, Spain, Hungary, Ukraine, Greece, Hawaii, Germany, Bavaria, Czechoslovakia and Holland were the other countries represented.

Virgil Morton

## ELIZABETH, N. J. DANCE FESTIVAL

On Sunday, May 7th, 1950, a Spring Square Dance Festival will be held at the National Guard Armory in Elizabeth, New Jersey. This is the second western style square dance festival being sponsored by the New Jersey Square Dance Callers and Teachers Association. The first one, held in Wideway Hall in Newark, N. J. attracted more than 600 dancers from many States. Rick Holden, The Texas Whirlwind, will be M. C. and featured Caller. Callers from the Association will also share the seven hour program which will start at 3 PM and end at 10 PM. One of the finest square dance orchestras

in the country will play for dancing — Al Brundages' The Pioneers, from Stepney, Conn. There will be five demonstration sets on the program. Folk dances will alternate with squares, and there will be some instruction in western style square dancing. All are urged to come in appropriate costume. Out of State visitors are most welcome — let us know you're there!

The Association was formed on December 3rd, 1949 and includes in its membership Callers from New Jersey, New York, Connecticut and New Hampshire. Its' purpose is:

To promote and raise the standards of square dancing, calling, and teaching in the State of New Jersey and to provide an organization to promote square dance activities.

Joseph J. Rechter

## AT WILSON "Y"

"A new folk and square dance club is now in the process of being organized at the Wilson Ave. YMCA for the development, instruction and participation in advanced square dancing and folk dancing and is intended to meet the needs of the advanced dancer, recreation leader, teacher, and all those interested in learning new folk and square dances. With the club limited to advanced dancers, and with members attending regularly, there will be a maximum of real dancing performance.

Tentative plans are for the group to meet once a week starting in May 1950 and continuing until the end of June 1950 when there will be a recess until Sept. 1950. Each meeting will consist of 1½ hours of teaching new dances learned at previous meetings. On the 5th week of the month, we plan to have a "party night" with no teaching, and, keeping in mind the limitations of space, it may be possible to allow members to bring a guest for that evening.

Membership is open to all advanced dancers, by application only, and at least one year's experience in folk and square dancing is one of the requisites. Application blanks can be obtained by writing to Michael or Bettye Ehrlich, 809 Wilson Ave., Chicago, 40, Illinois; or for further information, call Edgewater 4-4737."

Bettye